

# IRH

ISOLATE  
RATE  
H E  
S E  
T

NOVEMBER 1983

ISSUE #9 75¢

EVADERS VARIABLES STATE

WHITE PANTHERS A2 SKATE COMBAT



The failure of bands to live up to their responsibilities, the failure of band members to think through the ~~XXXXXXXXXXXXXXXXXXXX~~ philosophical implications of what they are about, of what they are saying, of what the actual message of their songs is.

Rock'n Roll is about rebellion. It is saying the Establishment sucks, parents suck run away from home. All of which are valid truthful things to say. Unfortunately that's all they are just things to say on stage. How many bands actually meet the people that listen to them(Oh sure they'll fuck nubile young things but that's it)BUT let the kids come over to their house to sort out their problems and more than likely they'll find the door slammed in their face. For better or worse when a band takes to the stage it does become a sort of preacher, people do listen to the members and pickup attitudes and I really think that the time has come for band members to realize this and take some responsibility for their actions.

Rock'n'Roll isn't MUSIC Rock'n'Roll is an ATTITUDE. If what you want to do is play music and doodle around you should keep it in your own house because the second you mount that stage and start to play you become someone with a message; if not why are you there? And consciously or not your message is going to get absorbed and affect people long after your off that stage.

The time has come, ladies and gentlemen, the time has come for a more aware attitude on the bands part, of their Role in the scheme of things

We've got to go back and look at things like John Sinclair's "Guitar Army". Sure the books a little fucked here and there, but there is an awful lot of relevant information in there. At least there was somebody trying to put it all together to make some sort of sense out of what was going on and provide at least a modicum of direction, of advice, of intelligence.

I used to think that just by wearing leathers and playing loud we could throw off oppressors and lead everyone to a wonderful Utopia. Yeah I used to think that's why "punk" bands and "hardcore" bands existed in the first place ( I mean why get up on stage if your not going to try change something, isn't the idea of rockstar as sex symbol dead)that those bands acted as harbringers of some sort of inevitable revolution. Ha, what a joke that turned out to be. Imagine the idea that by turning up the volume and playing the right notes you could make tanks go away and politicians turn over power to the kids. It doesn't work on National Guard tanks in Detroit and it doesn't work on Soviet Army tanks in Prague.

God, what a naive asshole I was: I really thought that was why anyone picked up a guitar and played: it took me a long time to realize th it was the same old reasons of squirting sperm in young girls and sucking drugs, only the trappings had changed-a layer of socio-political crap laid over the usual blah-blah musical crap played faster..Maybe its because I don't know to play music. I don't really know anything about eights and guitars and halfnotes and sustain and all that B.S. I like to read and write and think, I don't care about music.

OK so as you might have realized I've recently gone through a massive reassessment of my attitudes towards bands and rock music. Yeah, rock music is still fun but more and more it looks like that's ALL it is, no connections to any type of culture, no base of reality, just another consumer product held up to be brought with daddy's money. BUT I'm still optimist<sup>c</sup> that somewhere there has to exist bands that really mean what they say. Bands that exist for more than just self gratification bands who realize that Rock music is the cultural music of the late 20th Century for the whole world, just as classical symphony music was the expression of the 18th and 19th century culture and Jazz of the first half of the 20th Century. It's just that right now nobody's broken out of the mold and looked around and woken up and said "We're not going to be used anymore."

ISOLATED RAT HEARTS #9 NOVEMBER, 1983

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Street Ann Arbor, MI 48103



# DISCHARGE



Q: When did the band first form and who influenced you?

A: The band first formed in 1977 influenced by the Sex Pistols.

Q: What is the present line up of the band?

A: The present line up is as follows:

Garry Drums  
Rainy Bass  
Poon Guitar  
Cal Vocals.

Q: What do you think of the music press?

A: I personally have a total disregard for the music press, due to the fact that when Rainy and I did an interview with Sounds, things were printed that were not actually said. I quote, "Cal said. 'I hate the N.F the C.N.D Religion all of them.'" What I actually said was, I have a total disregard for both Left Wing and Right Wing movements. What I actually said about the C.N.D, was that I thought they were doing an excellent job, in that they put people into the light, concerning the threat of nuclear war.

Q: How do you see yourselves?

A: We see ourselves as a band making a stand against what we feel is wrong with society today.

Q: Do you intend signing to a major record company?

A: We have had offers from major record company's but we have turned these offers down, because of the many restrictions involved.

Q: Do you think even your dedicated following could get tired of listening to the same subjects i.e anti-war?

A: While the threat of nuclear extermination hangs over the world, we will continue to try and get our message across.

Do you wish to add anything to this interview?

The voice of common sense has got to be heard for man is an endangered species. Throughout the world Peace and Anti-War movements are blossoming as never before. We each have a contribution to make.

QUESTIONS AND ANSWERS ADAPTED FROM VARIOUS FANZINES

Jerry got this from Discharge after the Paycheck's show in November. Some of their lyrics are on the other side.

NEVER AGAIN

A BLINDING LIGHT WINDS AND FIRESTORMS  
AGONISED CRYING  
CHORUS/NEVER NEVER NEVER AGAIN  
NEVER NEVER NEVER AGAIN  
UNANSWERED CRIES OF HELP PANIC AND  
DESPERATION  
DAZED AND STRICKEN SURVIVORS SEARCH FOR  
LOST FAMILIES  
CHOKING DUST CRAZY WITH THIRST DRINKING  
FROM POISONED POOLS AND STREAMS

HEAR NOTHING SEE NOTHING SAY NOTHING

LIED TO THREATENED CHEATED AND DECEIVED  
CHORUS/HEAR NOTHING SEE NOTHING SAY NOTHING  
LED UP GARDEN PATHS AND INTO BLIND ALLEYS



THE NIGHTMARE CONTINUES

AND STILL MEN AND WOMEN DRAG OUT THEIR  
LIVES IN MISERY  
CHORUS/THE NIGHTMARE CONTINUES  
BLINDED DISFIGURED AND MENTALLY SCARRED

PROTEST AND SURVIVE

THE SAVAGE MUTILATION OF THE HUMAN RACE  
IS SET ON COURSE  
CHORUS/PROTEST AND SURVIVE  
PROTEST AND SURVIVE  
IT IS UP TO US TO CHANGE THAT COURSE  
PROTEST AND SURVIVE PROTEST AND SURVIVE

DRUNK WITH POWER

FOR HOW LONG DO WE TOL<sup>E</sup>ERATE THESE FOOLS  
DRUNK WITH POWER  
CHORUS/DRUNK WITH POWER OBSESSED WITH  
DEATH DEATH AND DESTRUCTION DRUNK  
WITH POWER  
A GIANT GAME OF CHESS THEY PLAY WITH YOU  
AND I AS THE DISPOSABLE PIECES

STATE VIOLENCE STATE CONTROL

KEPT IN LINE WITH TRUNCHEONS RIFLE BUTTS  
AND TRUNCHEONS THIS IS STATE CONTROL  
THIS IS STATE CONTROL  
CHORUS/STATE CONTROL STATE CONTROL THIS  
IS STATE CONTROL  
BEATEN UP BEHIND CLOSED DOORS CRACKED  
AND BRUISED RIBS BLOODY MOUTH CRACKED  
AND BRUISED SKULL BLOODY MOUTH

WARNING

THEY STAND ON THE OUTSIDE LOOKING IN  
THEY STAND ON THE OUTSIDE LOOKING IN  
THEY STAND ON THE OUTSIDE AND FEED YOU SHIT  
THEY STAND ON THE OUTSIDE AND FEED YOU SHIT  
CHORUS/THEY KEEP YOU IN THE DARK

POISON POISON POISON YOUR MIND  
THERE IS NO TRUTH IN WHAT THEY SAY  
THERE IS NO TRUTH IN WHAT THEY SAY  
PROPAGANDA AND LIES  
PROPAGANDA AND LIES

WHERE THERE IS A WILL THERE IS A WAY

WE AS ONE HOLD THE KEY TO THE DOOR  
THE DOOR TO PEACE AND FREEDOM

WHERE THERE IS A WILL THERE IS A WAY

IN DEFENCE OF OUR FUTURE

WE HAVE NO CHOICE BUT TO FIGHT BACK  
IN DEFENCE OF OUR FUTURE  
CHORUS/IN DEFENCE OF OUR FUTURE  
IT IS UP TO YOU YOU AND I  
TO MAKE A STAND TO MAKE A STAND

THE PRICE OF SILENCE

LIVING IN A SHADOW  
SHADOW OF FEAR  
CHORUS/THIS IS THE PRICE THE PRICE OF  
SILENCE  
WAITING IN DEATH ROW  
ONE FOOT IN THE GRAVE

FROM WHERE I STAND

FROM WHERE I STAND I SEE  
PAIN SUFFERING AND MISERY  
CHORUS/THE MORE I SEE  
THE LESS I BELIEVE  
FROM WHERE I STAND I SEE  
HATE VIOLENCE AND WAR



## Boredom

Boredom strikes minds of  
 all incomers  
 Optimists faces the minds  
 of pessimists  
 me, myself, and I  
 all three of us sigh  
 All three of us ask the  
 reason, "why?"  
 confusion stuns the minds  
 of togetherness  
 rain dazes the peaceful  
 mind of peaceful  
 weatherness  
 moon shines bright  
 sun keeps dull  
 full as it is  
 does it feel content?  
 does it know the wishes  
 it has sent?  
 does it know that upon  
 it I wish?  
 does it know that I need  
 security?  
 that's why I write  
 this.  
 Idream and wish  
 and wish and dream  
 but does it know the boredom  
 does it know what  
 like it seems

by Tracey Osborn

DISCHARGE "HEAR NOTHING SEE NOTHING SAY NOTHING" LClay Records  
 This band is exactly what I was talking about in my editorial.  
 This band is exactly the type of band I was asking for in my  
 editorial. They are exciting, loud, and political. They might be  
 English, but so am I so there. This record is wonderful I urge  
 everyone to immediately go out and buy it. As you can see from  
 the lyrics opposite the majority of the songs deal with nuclear  
 war in a very negative way. On the record on side 2 is a little  
 excerpt of a narrator describing a bomb going off and the effect  
 on the people who are near it. I believe this is from a film 1966  
 film by Peter Watkins called "The War Game" a fictional documentary  
 about a nuclear attack on Britain and the destruction, food riots,  
 and martial law then chaos that follow, sometimes this film shows  
 around town go see it next time. An ironic thing about the  
 Paychecks Discharge show was after the State played, the TV film  
 "The Day After" was shown. Very timely-after the missiles went  
 off and the city was destroyed Discharge started playing. It  
 brought home what they were singing about. On the album after  
 the narration the band starts playing so fast and powerfully that  
 it sounds as if they are trying to escape the blast of a bomb  
 themselves and finish the song before they are blown up, it is  
 a cool effect. As I said before this record is a recommended buy  
 as is anything by DISCHARGE. They are a neat band.

## What's a Girl to Do? by Ellis



Maybe it's just time for my yearly fall  
 depression, Hell I don't know! And I really  
 don't care what is the matter with me, I just  
 want everything to be alright again. Y'see,  
 nothing's really wrong, but nothing's right  
 either. There's just this feeling I have that  
 the bottom's going to drop out anytime. A  
 shrink would probably tell me I have "free  
 floating Anxiety", give me valiums, and tell  
 me to go away. Well, I've been through enough  
 manic depressions that I know alcohol or drugs  
 never help, in the end they only make matters  
 worse. So, what is a girl to do? It's becoming  
 hard to study and hang out with my friends at  
 all, sometimes I feel so unmotivated it's awful.  
 I feel as if I am walking through my life, waiting  
 for something which may never come. I know,  
 I know myself too well by now, this shall all  
 pass, and the things which used to satisfy me  
 will make me happy once again. But in the  
 mean time almost everything I usually do leaves  
 a bitter taste in my mouth, and I walk away  
 from so many things feeling unsatisfied and  
 ripped off by life. What's a girl to do? I  
 guess I'm doing all I can in this present  
 state of mental unbalance. Day in day out I  
 hang on, do what's in front of me, and maintain  
 contact with those I care about. Aside from  
 that there's not much I can do; eat, sleep,  
 and dream, someday it will all be better.

# CLAY

RECORDS

## DISCHARGE

AVAILABLE ON  
CLAY

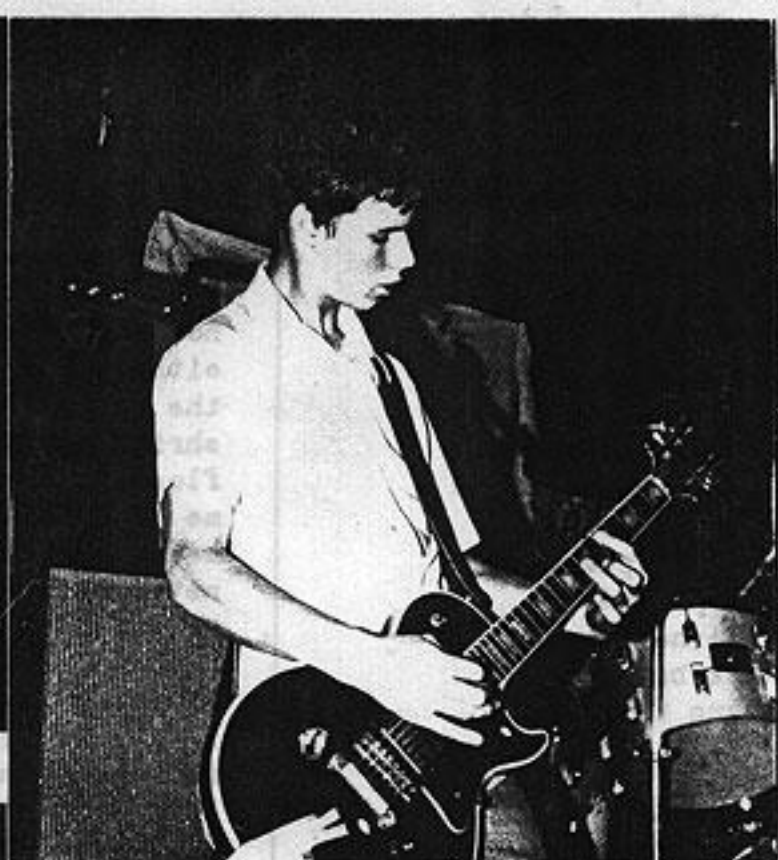
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"DISCHARGE" E.P.  
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## OBITUARY

TRACEY  
OSBORN

GUARDIANS OF CHAOS, DEAD!

Well, a lot of you have probably already heard that G.O.C. Broke up. So I decided that it would be nice if there was in IRM about the life and death of G.O.C.

The original Guardians of Chaos got together about 2 and a half years ago in 1980. THEN the band members were: CHRIS HANSEN-guitar, CHRIS DAY-bass, and TREVOR STAPLES-drums and vocals. Everyone seemed to think they were hot. They were of the final bands in the BATTLE OF THE BANDS but I guess the Saline bomb dudes and bomb babes didn't like them so they lost. After that show they lost interest in their band, the motivation was gone the original G.O.C. died.

BUT lo and behold G.O.C. came back alive in late October 1982. The band members differed at first but this G.O.C. ended up being TREVOR STAPLES-singer, ROB DALL-guitar, MATT O'BRIEN-bass, and KIER MURRAY-drums. The new GOC were mostly a fun band. They started rocking "just to play around because we were bored". They got lots of shows, (the one at Joes with White Cross and other bands ruled, that's where the pictures were taken) places and played lots of parties too. GOC also played at Community High on Halloween which was fun.

### SCRUBSON

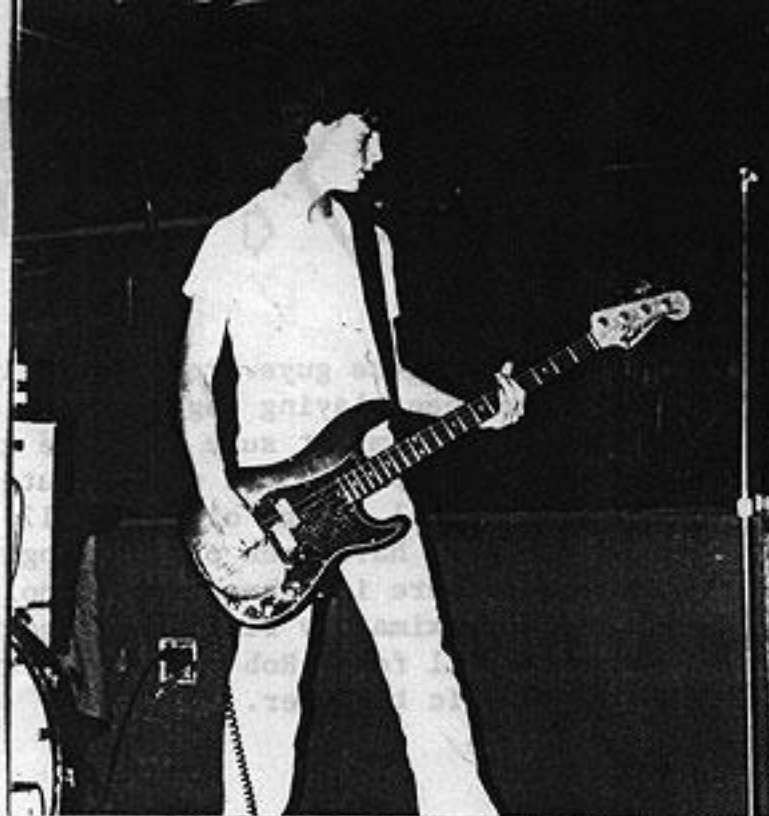
NEVER CUT YOUR HAIR  
NEVER TAKE A BATH  
NEVER CHANGE YOUR CLOTHES  
ALWAYS YOUR AN ASS

YOU WERE BORN INSIDE A  
GARBAGE CAN

WERE JUST DL X  
WE DONT PLAY FAST  
WE DONT PLAY SLOW  
WE JUST SUCK  
WHO CARES ANY WAY

WERE JUST DIX  
WERE GOC.





and in 1991, Trevor and I:

I asked ROB and TREVOR if they thought GOC was worth it while it lasted. "Yes it was fun for awhile. The audiences response was really good. People seemed to like us but it was more of just a fun thing for them rather than them really liking the music we played" says TREVOR. ROB agreed, "It was cool, just a way to get away from the seriousness. It was more fun than anything else. It was just playing around mostly."

WHY DID GOC BREAK UP? They got bored with their stuff mostly. "The same people always showed up at our shows. NO offense". All of the old GOC band members are in GREAT bands like THE VARIABLES, THE STATE, THE LUNATICS, AND GROUND ZERO.

So only in our individual memories can we say that G\*O\*C\* still lives. We will miss them and the joy they brought to our hearts. NO ONE is glad to see these 3 gods and a mod split up, but I suppose it was meant to be as other things are. SO maybe a tear or two slides down of tyour cheeks (most likely this would happen to the people who actually worshipped these (G\*O\*C\*S))

But some things should end  
good .

later guys

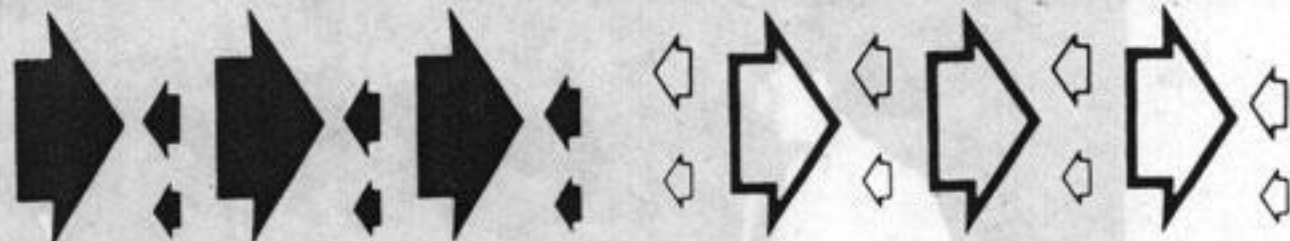


PHOTOGRAPHER  
GINA RAPAPORT

#### FUZZHEAD FUX

GOTO THE GRAVE YARD  
DRINK LOTS OF BEER  
SEE SOME DUMB JOX  
AND YELL AT THEM  
THEN THE COPS COME  
TRY TO RUN AWAY  
THEN GET YOUR FOOT CAUGHT  
IN A BIG FENCE  
FUZZHEAD FUX  
I HATE YOU  
FUZZHEAD FUX  
YOU HATE US

# The Variables The Variables



The Variables are a original band that is very serious about their music. The band consists of three young aspiring musicians. Bill Fate is the guitar player and also does the majority of the singing and songwriting. Rob Dall plays the bass and John McNally is the drummer. Rob and Bill both have sunburst finish Rickenbacker guitars that look very slick on stage. Bill has an old Vox amplifier that kicks out a very warm tone and sounds real good with the punchy sound that Rob gets out of his Yamaha head and Music Man cabinet.

Although these guys are relatively young they have been playing together for quite a long time. I'm not sure what the ages are of the people in the group, but I think that Bill is the oldest at 17.

These guys have been playing together since they were in elementary school. It was approximately five years ago that John and Bill found Rob and they started to play music together.





About three years ago they decided that it was going to be a serious endeavour for them and about one year ago they started to play in the bars and clubs in our area. They are just starting to expand their horizons and get some shows out of town. Fairly soon they might just take off for L.A. and play around that circuit for a while.

They were talking about making a recording sometime early this spring. I didn't get all the details of that, I don't know if they want to record for a record or a demo or maybe just for personal satisfaction. I don't know where they plan on doing it either but keep your eyes open and we will probably find out. I think that this band is doing real good for not having a manager.

The music that they play is influenced by the Jam, the Who, the Pretenders, the Buzzcocks and the band that arrived in England around 1977 or 1978. For want of a better word I would classify them as a rock 'n' roll group. The music of the Variables is different from most of the stuff I hear playing around here, this distinctive flavor makes the music very refreshing to me. The Variables like to play loud music.



ROB

JOHN

BILL

"I think it's best," says Bill Fate, "when I let go of my guitar and that second feedback goes crazy!"

"I like to turn it up," agrees Rob nodding, "I like to blast it out."

The music is loud but not chaotic, they seem to have very good control over their music. Bill uses a stereo chorus and a distortion box and Rob uses no effects but plans of getting a graphic equalizer.

Like most original bands the Variables are trying hard to come up with new music. Bill does most of the writing for the band and when I asked him what he wrote about he answered me like this-

"I write about all different things, basically things that have happened to me. I won't write about something that's completely fictitious, I won't write about some love affair that never happened. I can't do that."

"I write the basslines," said Rob nodding in agreement, "that's my job."

It seems to me that the Variables are a pretty happening band right now with plenty of potential. As soon as they are old enough to play in bars I'm sure we will be seeing more of them.

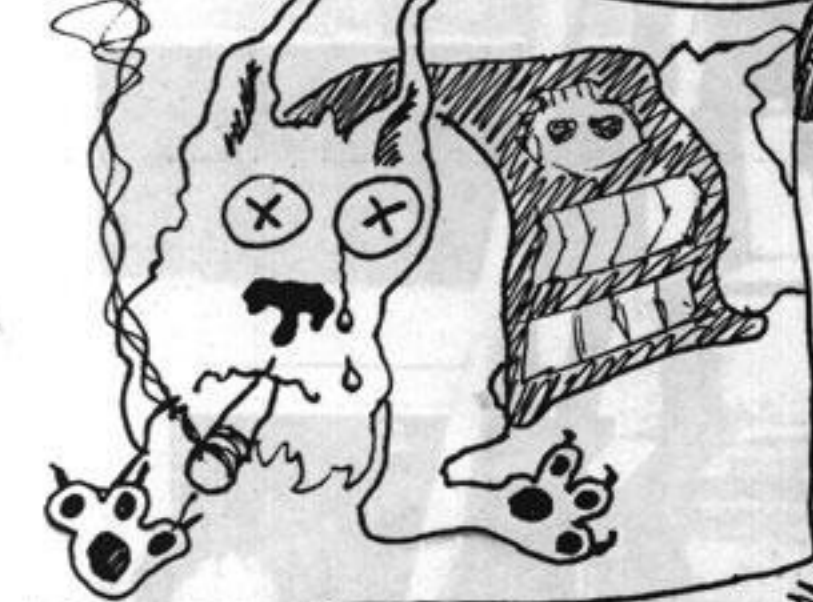
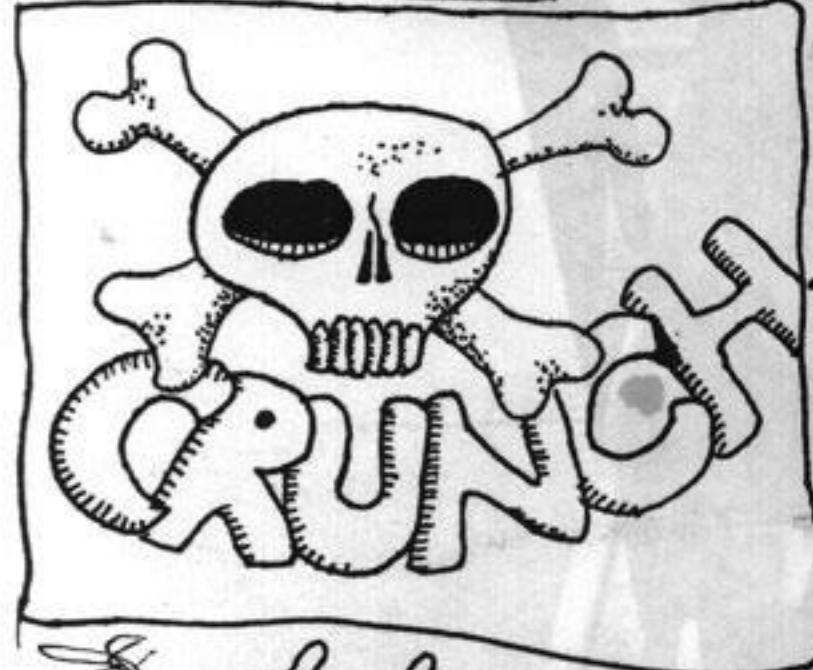
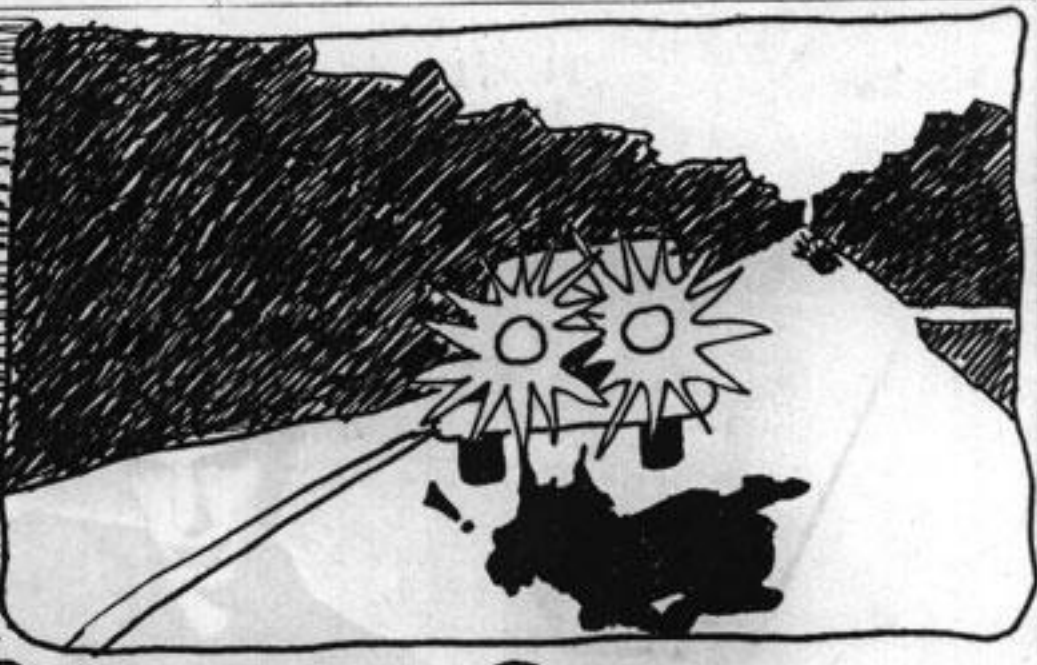
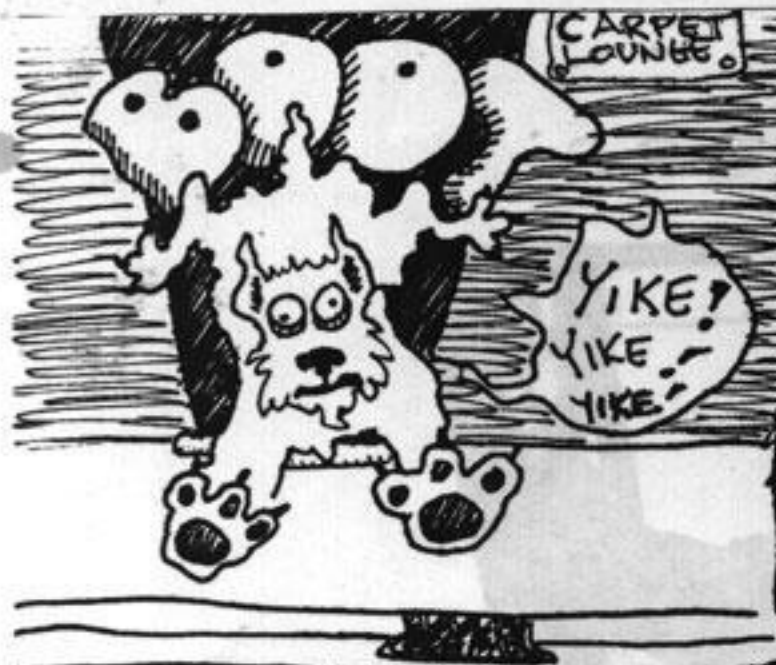
J B

LET'S SEE ACTION!









SENSITIVITY  
TRAINING.....



# THE EVADERS





# fashionable Carnaby Street



The Evaders are: Clarke Pomeroy-guitar and vocals; Sam Lapedus-drums and vocals; and Malcolm Holman-bass and vocals. The Evaders first started playing this summer, tho' it's members have been in other A2 bands before, and already they have have played Second Chance twice, opening for the Cult Heroes, then Destroy All Monsters. They are now looking for their own headlining show.

Remember back in '78 when the first couple of Jam albums were out and then "Quadrophenia" hit town? Suddenly there were all these "Mod Fags" as we called them, wearing sharkskin suits and long green army coats and zooming on scooters, drinking Guinness. Clarke was one of the first, along with Bill McNally, Mark Hillinger, Alex Bego, Batman, and others.

One of the Mod bands formed then was The Detours which consisted of Clark, Bill McNally and John McNally on drums; it never really got out of the basement tho' there are some tapes of them floating around town. Well anyway, Billy went on to join SLK, John's in The Variables (also in this issue) and Clarke of course is the guitar player and main vocalist for The Evaders; with his bright Rickenbacker splashing chords around and his definitely snappy dressing, the Mod influence can be both seen and heard in The Evaders.

Sam has also been around. A former member of The Special Guests (on the JUST FOR FUN tape, and one of JB's favorite bands) and The Mortals (reviewed in our April issue) he has always both drummed and sung in his bands. He manages to keep a very strong beat while at the same time singing in a strong clear voice, something most drummers seem unwilling to even attempt to try. The lyrics to his songs are very interesting- while dealing with love and relationships (an overused topic in songs) he manages to be both intelligent about it (avoiding the "let's fuck" syndrome) and humorous. A very talented person.

Malcolm provides a very powerful yet unobtrusive bottom to the band with bass playing. He sings lead on "Slowdown"; perhaps again showing a Mod-ish influence since this song is on the Jam's 2nd album and was popular in Carnaby Street era London.

The Evaders have recorded some songs at the Spring Street Studio and on December 11 will be playing at Joe's Star Lounge for a Art School Benefit.

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THE FURY

THE EVADERS

CLASS CURTAIN

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THE TRUTH

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FRIDAY SEPT. 16TH.

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2070 W. STADIUM BLVD.

for info. syntax error inc. 996-9697

opposite page left to right  
MALCOLM, CLARKE, SAM

S. Clayton-Carroll



Jeff and Doug going "Ooh-Ooh-Ooh"

On Sunday Sept 18 I went in with the Fury to the studio to listen to them record their song "Guild of Pain" for their upcoming record. Along with the Fury on this compilation will be: Angry Red Planet, The Enforcers and originally Wrong Verdict but since they have broken up probably Sluggo. All 4 bands are recording at Dauncy Recording Company, 4372 Dauncy, Flatrock, MI 48134. The phone # is 782-0103 if you wish to get more info from them.

The Fury had already been in and done the basic rythmn tracks. The day I was with them they added the final vocals and, perhaps, the the final guitar parts. It was very interesting watching a song getting built up piece by piece, almost like a painting. Terry Cotter and Richard Johnson (of the Dauncy Recording Co.) were very helpful and seemed quite willing to try out some new things, which some studios aren't. More info on the record and the bands involved will be in the next issue of IRH.

SEAN



Dave making some noise.



Terry and Bill in control



This is reprinted from the Ann Arbor News because I think it's relevant" to what, I hope, we are trying to do now and it seemed better to reprint the whole thing rather than paraphrase it. It's ironic that a lot of people over the years have dismissed the White Panthers as being a bunch of pipedreamers who got too high to do anything and laughed at them when they claimed that the government was conspiring against them. Well as it turns out the government was out to get them and they never really got a chance to see if their ideas would work in practice.

Just think of all the wasted years, of all the cool things that could have been accomplished if they had been given a chance to try them out; but no, afraid of dissent, afraid of anything different, the government got heavy and cracked down.

How ironic, how pitiful, because this country was founded by people like Tom Paine, Tom Jefferson, and John Adams, who dared to be different; who dared to speak out against "The Government", who dared to dream that the world could be made a better place. You know I think it's happening again all over the world-in Finland in Germany, in Britain and in the U.S. there's thousands of kids and bands thinking along these lines-a WORLDWIDE YOUTH MOVEMENT. Across language and geographic barriers it can but only if we work won it. Let me know what you think.O.K.?

## White Panther suit unravels anti-left surveillance scheme



By STEPHEN CAIN  
STAFF WRITER

Was it guerrilla warfare? Or guerrilla theater? Cl.

The Nixon Justice Department dropped its case against three members of Ann Arbor's counter-culture for the 1968 bombing of the Ann Arbor CIA office to conceal a Black Panther wiretap and lied to a federal judge rather than reveal that it was bugging the Ann Arbor headquarters of the now-defunct White Panther Party.

The government also abandoned charges against five Weathermen indicted in Detroit for planning a national campaign of bombing and terrorism and has sandbagged for a decade a civil suit filed by the defendants in the CIA bombing case in an effort to cover up a massive, coordinated government assault against dissident groups of which the White Panther wiretap was but a small piece.

The White Panther wiretap was publicly verified for the first time last week when court records in the revived civil case were forwarded to U.S. District Court Judge Charles W. Joiner in Ann Arbor.

The tap had been requested by the late FBI Director J. Edgar Hoover and authorized by then Attorney General John Mitchell without a court order.

It was conducted on the phone at 1520 Hill St. from Sept. 9, 1970, through Jan. 26, 1971 - the period of time during which U.S. District Judge Damon J. Keith was conducting a series of pre-trial hearings on grand jury dynamiting charges against White Panthers John Sinclair, Lawrence R. (Punk) Plamondon and John Waterhouse (Jack) Forrest.

Keith issued an historic ruling in the case which was largely responsible for unraveling the domestic surveillance program which President Nixon ordered launched by the FBI, the CIA and the super-secret National Security Agency, according to "The Puzzle Palace," a best-selling expose of the NSA by James Bamford.

But Keith himself remained unaware of the White Panther tap until told of it by an Ann Arbor News reporter last week.

"Incredulous!" said a very displeased Keith, who now sits on the U.S. 6th Circuit Court of Appeals in Cincinnati. "That's the only word I

can think of... the government never gave me any hint... it's hard to believe."

The existence of the White Panther tap was withheld from Keith even as he was ruling that an FBI wiretap against the Black Panthers in California - which intercepted Plamondon - was a direct violation of the Fourth Amendment protection against unreasonable searches and seizures.

Keith had been told in chambers that the Plamondon intercept involved the Black Panthers and shown the log summaries of five conversations, but the Justice Department refused to disclose even

that limited information in open court.

Keith's ruling, eventually upheld in a unanimous opinion of the U.S. Supreme Court, requires that the government get court approval for all domestic wiretapping and bugging.

In 1972, after losing its appeals of Keith's ruling, the government dropped the bombing case rather than comply with the order to turn the logs over to the defense.

The following year, Sinclair, Plamondon and Forrest filed a civil suit seeking details of both the national domestic surveillance plan and the government's specific ac-

tions against them, touching off the Justice Department's 10-year battle against disclosure.

But the White Panther lawyers has gradually pried loose a few documents which have become part of the 3,500-page case file now in Joiner's hands.

Additional insights into the government's historic campaign against America's political left should fall into place when the suit finally comes to trial. Joiner has not set a date.

Here is how the drama unfolded:

See PANTHERS, A1



DAMON J. KEITH  
his refusal?



JOHN MITCHELL  
an inherent right



J. EDGAR HOOVER  
revolutionary violence

I, therefore, recommend the installation of a telephone surveillance on the headquarters of the White Panther Party - Youth International Party located at 1520 Hill Street, Ann Arbor, Michigan, for a period of 30 days. If approved, you will be advised when this installation has been made.

Respectfully,

*J. Edgar Hoover*  
John Edgar Hoover  
Director

APPROVED

DATE

*John H. Mitchell*  
8/19/70

Excerpt from Hoover's request to then Attorney General Mitchell for wiretap on the White Panthers' Ann Arbor headquarters

# PANTHERS

CONTINUED FROM A1

Sept. 29, 1968 — The CIA office at 450 South Main Street — used as a headquarters for recruiting University of Michigan students and debriefing world-traveling faculty members — is badly damaged by dynamite.

The blast is one of eight Detroit-area anti-establishment bombings. It is later learned that the explosives were provided by David J. Valler, a hippie and dilettante radical who admitted to having taken more than 300 trips on LSD.

"A day or two after each bombing, Dave would go into 'Johnnie's Restaurant' near Wayne State University or come out to Ann Arbor, telling everyone what he'd done," recalled Sinclair in an interview last week. "I'd say, 'Get away from me, man.'"

Oct. 9, 1969 — Based on testimony from Valler, whose politics had flipped from anti-war to advocating the use of tactical nuclear weapons against Hanoi, a federal grand jury in Detroit indicts Sinclair, Plamondon and Forrest. Sinclair already is in prison, serving a 9½-year sentence for giving two marijuana cigarettes to a pair of undercover police officers in Detroit. Plamondon goes underground.

July 23, 1970 — Plamondon is caught by the Michigan State Police in St. Ignace, less than two months after making the FBI's "10 Most Wanted" list. Forrest and another White Panther are with him.

Sept. 9, 1970 — Even though Sinclair and Plamondon are behind bars, the FBI plants the tap on the White Panther phone without court order. Their wives still live at Hill Street, together with more than a dozen other Panther members and assorted children. The tap will remain in place for 4½ months and continue to be a vigorously guarded secret for more than a decade.

Dec. 14, 1970 — Attorney General Mitchell, in response to an order from Keith that the Justice Department reveal all government electronic surveillance involving any of the defendants, said in a sworn affidavit:

"Defendant Plamondon has participated in conversations which were overheard by government agents who were monitoring wiretaps which were being employed to gather intelligence information deemed necessary to protect the nation from attempts of domestic organizations to attack and subvert the existing structure of government."

These are the Black Panther wiretap. Mitchell withholds from Keith the very existence of the White Panther taps which had intercepted Sinclair conversations.

The government lets Keith read the Black Panther wiretap log in chambers but refuses to make anything public on the grounds it would jeopardize national security. The fact that these were taps on Black Panther telephones in San Francisco and Oakland won't be revealed for seven more years.

Asked about those intercepted Plamondon conversations last week, Keith said:

"There was absolutely nothing in there involved with national security, not even remotely."

Jan. 25, 1971 — Judge Keith rules out warrantless wiretaps as a violation of the Fourth Amendment, tells the Justice Department it must either turn over the Plamondon logs to the defense or drop the criminal charges.

"If democracy as we know it is to stand, then attempts of domestic organizations to attack and subvert the existing structure of the government cannot be, in and of itself, a crime," he says. "It is a crime only if carried out mainly through force or violence."

Jan. 26, 1971 — The FBI quietly unbooks the White Panther tap the day after Keith's ruling.

Feb. 22, 1971 — Then Deputy Attorney General Richard G. Kleindienst, asks the 6th Circuit in Cincinnati to overturn Keith, claiming "an inherent presidential right to wiretap disloyal domestic organizations." The case has overwhelming national importance: A California judge follows Keith's lead on the Black Panther tap, but U.S. District Judge Julius Hoffman, who tried the "Chicago Seven" following the "days of rage" at the 1968 Democratic National Convention, gives the government carte blanche to wiretap the radical left by ruling that the president has the inherent right to eavesdrop in domestic security cases without benefit of court order.

April 8, 1971 — A 6th Circuit panel upholds Keith, 2-1.

June 19, 1972 — The Supreme Court upholds Keith, 8-0. White Panthers' attorney Hugh "Buck" Davis of the National Lawyers Guild in Detroit calls the decision "historic" but makes the prophetic warning that it may simply drive the government's domestic surveillance underground.

"We wouldn't have known the wiretap evidence existed unless the government admitted it," he points out.

July 28, 1972 — U.S. Attorney Ralph Guy Jr. (later appointed a federal district judge in Detroit), acting on orders from Washington, tells Keith the government wants to drop the case against Sinclair, Plamondon and Forrest. Keith dismisses the charges "with prejudice," which means the government cannot ever seek to reinstate them.

Guy could not be reached for comment last week.

March 29, 1973 — Sinclair, Plamondon and Forrest file a civil suit in Washington against Kleindienst, Mitchell, Nixon, Hoover's estate, and various others in the FBI and Justice Department claiming the White Panthers were the victims of "illegal electronic surveillance" and "bad faith criminal prosecution" in the CIA case.

June 5, 1973 — Five members of the Weathermen faction of the Students for a Democratic Society are standing trial before Judge Keith in Detroit, having been indicted for plotting a national "campaign of bombing and terrorism" during a 1969 "War Council" in Flint. Ten others, including former University of Michigan student William Ayers, remain underground.

Attorneys for the five, aware of Watergate revelations about the White House "Plumbers" use of bugging and burglaries against Administration enemies, take a shot in the dark and file a motion that the government disclose all illegal surveillance directed at the defendants.

The judge orders the disclosure, throwing the NSA into a panic because several of the Weathermen were on its "watch list" for domestic surveillance, according to author Bamford's expose published last year. Keith's decision in the White Panther-CIA bombing case had firmly established the illegality of the government surveillance program.

Bamford says the Justice Department stalled for months, giving the FBI, CIA and NSA time to pull back on their activities. The security agency also destroyed every scrap of paper dealing with the part of the overall program related to narcotics surveillance.

Oct. 15, 1973 — The government decides it doesn't even want to show Judge Keith the NSA materials in chambers and gives up on the Weathermen prosecution. Keith dismisses the charges.

"I didn't learn about the NSA involvement until a friend from California called to tell me I was in the Bamford book," Keith said.

April 30, 1975 — U.S. District Judge J. Gasch dismisses the White Panther's civil suit, saying there were reasonable grounds for concluding the government officials involved had a "good faith belief in the lawfulness of their surveillance" of the Black Panthers. The existence of the White Panther tap is still not known.

Jan. 27, 1976 — A Court of Appeals panel in Washington, headed by Judge David Bazelon, issues a summary reversal and sends the case back to Gasch.

Nov. 17, 1977 — In the civil case, FBI Special Agent Keith A. Mendenhall finally produces the agency wiretap logs of five conversations Plamondon had with the Black Panthers in California between Feb. 26, 1969, and July 6, 1969. He contends under oath that the tapes of each conversation were erased within 30 days for "cost savings and storage problems" and that no verbatim transcripts were made.

Nov. 18, 1978 — The White Panther lawyers finally get a discovery order which the Justice Department cannot evade. The government admits to the White Panther wiretap for the first time and submits to Judge Gasch a heavily censored set of logs.

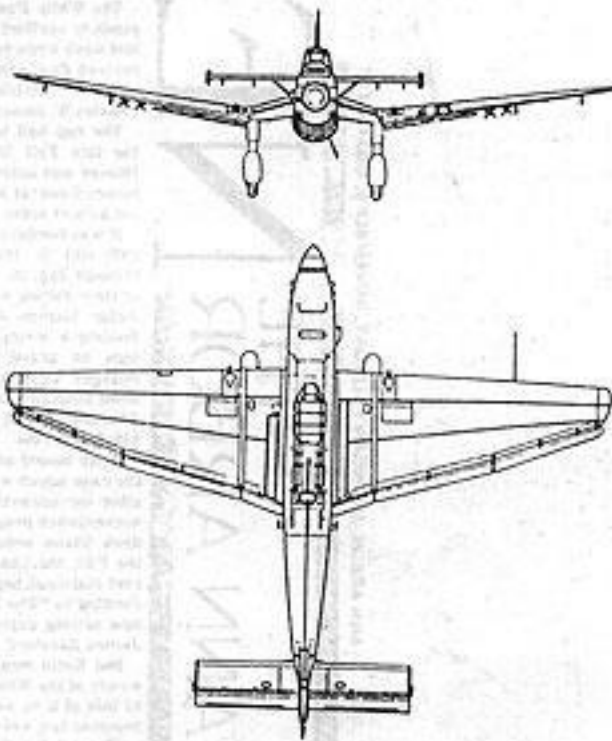
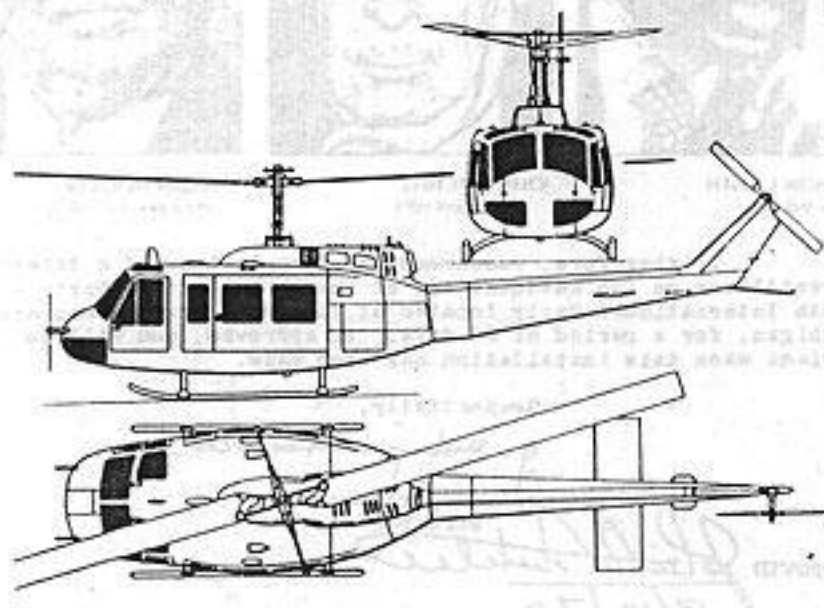
June 4, 1982 — After nearly four more years of the Panther and Justice Department battling over requests for additional information, Gasch refuses a motion to transfer the civil suit to Michigan and dismisses the case.

June 24, 1983 — Judge Bazelon, one of the leading civil libertarians on the federal bench, reinstates the case, takes it away from Gasch and transfers it to the Eastern District of Michigan.

What happens now is a question mark.

Attorney Davis said he and Sinclair will review the case file next week before deciding their next step.

And then it will be up to Judge Joiner in Ann Arbor to decide how much more the government will have to reveal.





'We are LSD-driven total maniacs in the universe. We breathe the revolution. We don't have any guns yet — not all of us anyway — because we have more powerful weapons: direct access to teenagers.'

John Sinclair, 1969

## Was it guerrilla warfare? Or guerrilla theater?

By STEPHEN CAIN  
And BONNIE DESIMONE  
Newsday Reporters

J. Edgar Hoover and the boys at the bureau built up a picture of White Panther leader John Sinclair as some kind of Rasputin of the left, a creator of evil, a bomb-throwing anarchist poised to take a national role in a coalition of young white revolutionaries.

So John Mitchell, Richard Nixon's attorney general from Day One through Watergate, gave the Federal Bureau of Investigation five separate written authorizations to connect and then maintain an illegal telephone wiretap at the White Panther headquarters at 1520 Hill St., Ann Arbor.

But contrary to their expectations, the tap did not help the federal agents find Angela Davis or Weatherman William Ayers or any of the dozens of other new-left fugitives high on the FBI's list.

What the eavesdroppers did learn was that the White Panthers were chronically behind on their rent, that party members dealt in marijuana and that a White Panther named "Animal" was suspected of being a police informant (he wasn't, according to FBI documents).

Consider a sampling from an FBI transcript — made available for the first time last week — of what Sinclair had to say in an Oct. 16, 1970, collect call home from a pay phone in the Wayne County Jail:

"... Yeh, those bomb threats are stupid, stupid, just puts people up tight. Bomb threats on planes are stupid. Must be a bunch of right-wingers."

"... I want some colorful pants to wear to court, something for Monday, and a legal pad."

"... The Weathermen are awful — all they do is scare the honkeys out of their shoes."

In all, Sinclair chatted with his wife, Leni, with Genie Plamondon, whose husband Lawrence R. "Pun" Plamondon had briefly made the FBI's "10 Most Wanted" list, and with other Hill Street friends identified as Hiawatha, Bonnie, John, Detroit Annie, Puzzy and Marsha.

From them, the FBI learned that:

"We are having killer meetings, but organization is not good."

"... Pun isn't getting his mail (in Marquette Prison). The warden is violating the court order; he should be jailed for contempt."

"... Rudnick almost OD'd (overdosed)."

"... I talked with Morgan, really wild. She used to be a child movie star."

"... Nancy Rubin split with Jerry (the Yippie leader and 'Chicago Seven' defendant). She moved to Cleveland."

"... I can't get you 'bells'; they don't allow them in jail."

There was some conversation about when their lawyers were coming to town and then some chatter which was so banal the FBI agents didn't bother to transcribe it.

This wiretap was inaugurated, defended and kept secret because it was deemed essential to the national security of the United States of America.

Somewhere, there was a perceptual problem.

The late 1960s and early 1970s, times of wretched excess from both the left and the right, are likely to be replayed during

the coming months in the Ann Arbor courtroom of U.S. District Judge Charles W. Joiner.

It will be a chance to sort out who did what to whom, to assess some blame and perhaps even to learn if there are better ways for the government to distinguish between guerrilla theater and guerrilla warfare.

What brought the matter back to Ann Arbor is this: In late 1969, Sinclair, Plamondon and fellow White Panther John W. Forrest were indicted by a federal grand jury on conspiracy charges in the dynamiting of the Central Intelligence Agency office at 450 S. Main St., Ann Arbor, the year before.

The case was thrown out of court when the Justice Department — seeking to prevent exposure of its massive campaign of illegal electronic surveillance against left-wing and anti-war groups — refused to disclose that five Plamondon conversations had been picked up on wiretaps of Black Panther telephones in San Francisco and Oakland, Cal.

The three White Panthers filed a civil suit for damages in 1973 against Nixon, Mitchell, Hoover's estate and a variety of FBI officials, claiming the trio were victims of "bad faith criminal prosecution" and "illegal electronic surveillance."

The suit seeks \$100 a day in damages per plaintiff for each day the wiretap was in effect, plus \$100,000 each compensation for the "bad faith" prosecution, attorney fees and punitive damages.

The case was stalled for most of the last 10 years as the government battled a rear-guard action against disclosure of its wiretaps. The suit was dismissed twice, resurrected twice by the U.S. Court of Appeals and finally transferred from Washington to Judge Joiner's court in Ann Arbor.

But the revelations in the case file, which arrived here last week, only make sense in the context of those strange days which pitted the government against a significant portion of the nation's youth.

The Black Panthers had arisen from the ashes of the urban riots of the mid-1960s with pride, guns and the ominous slogan, "Off the pigs!"

The 1968 Democratic National Convention in Chicago was overshadowed by the "days of rage," as Mayor Richard Daley's police clubbed and tear gassed thousands of demonstrators. The alleged leaders of the protest were put on trial in the infamous "Chicago Seven" case.

In 1969, the Weathermen faction of the Students for a Democratic Society held a "war council" in Flint. Ten of the leaders went underground to escape federal indictments. Many of them really did believe in bombs.

Nixon's "President's Commission on Campus Unrest" recommended that the Law Enforcement Assistance Administration finance greater police intelligence activities on campus.

And secretly the president's closest advisors had the "Huston Plan" drafted. It sought to coordinate and focus the illegal electronic surveillance activities in which the FBI, CIA and National Security Agency were already involved.

The U.S. House of Representatives Committee on Internal Security published an analysis of the Black Panther Party titled "Gun-barrel Politics" and identified Sinclair's White Panthers as a support group.

The committee quoted from Sinclair's writings that it is "part of the clear duty of white mother country revolutionaries to join the Panthers in liberating America."

In reality, Sinclair was a master of guerrilla theater, of baiting the establishment and authoring wild hyperbole which nervous parents and up-tight authorities took literally.

A storm followed the March, 1969, issue of the "Sun" underground paper in which Sinclair wrote:

"We are LSD-driven total maniacs in the universe. We breathe the revolution. We don't have any guns yet — not all of us anyway — because we have more powerful weapons: direct access to teenagers."

"We have developed organic high-energy guerrilla (rock n' roll) bands who are infiltrating the popular culture and destroying millions of minds in the process."

"The MCS is the most beautiful example. The MCS is totally committed to the revolution. With our music and our economic genius, we plunder the unsuspecting straight world for money and the means to carry out our program, revolutionize its children at the same time."

\*Milan School officials were outraged and demanded prosecution when 200 copies showed up in the hands of their students. Two days later, then-Ann Arbor School Superintendent W. Scott Westerman demanded that Ann Arbor Police Chief Walter Krasny keep the paper out of his schools. Krasny was similarly outraged.

One Belleville High School student was expelled solely on the grounds that he had a copy of the underground newspaper in his locker and that it contained the four-letter word referring to sexual intercourse.

U.S. District Judge Thomas P. Thornton reinstated the youth during the course of a court ruling which established that all public school students in the nation had the right of "due process" and could not be subjected to "arbitrary" punishment.

For all the sound and fury, it was becoming increasingly clear that the White Panthers were less revolutionary in their deeds than in their words.

In June, 1969, two spaced-out street people fornicating at the corner of South and East University avenues touched off a three-day rock-throwing and baton-swinging confrontation known — depending on one's perspective — as the "street peoples' riot" or the "police riot."

While SDS radicals were throwing rocks and leading charges against the police, White Panther members circulated through the crowd trying to cool things down and get people to go home.

Then on July 15, 1969, Sinclair's guerrilla theater role changed. A Detroit Recorder's Court jury found the Ann Arbor hippie guilty of giving two marijuana cigarettes to a pair of undercover police officers, and Judge Robert Colombo turned him into an instant national celebrity by sentencing him to 9-10 years in prison.

Ex-Beatle John Lennon even wrote a song about Sinclair:

*It ain't fair, John Sinclair  
In the stir for breathing air  
Won't you care for John Sinclair  
In the stir for breathing air  
Let him be, set him free  
Let him be like you and me*

The White Panthers' focus became "Free John Now!" It would last for 29 months.

Poet Allen Ginsberg came to Ann Arbor to raise money for Sinclair and protest the war in Vietnam.

Some 1,500 Ann Arborites paid \$2 each to hear Dr. Timothy Leary praise dope and plead for Sinclair.

The movement culminated when 15,000 young people crowded into the University of Michigan's Crisler Arena for a "Free John" rally which began at 7:15 p.m. Friday, Dec. 10, 1971, and didn't conclude until 3:30 a.m. the following day.

It featured Ginsberg, Black Panther Chairman Bobby Seale, Fr. James Groppi of Milwaukee and three members of the "Chicago Seven."

Lennon and Yoko Ono concluded the program with four songs, including "John Sinclair." The final two stanzas:

*If he'd been a soldier man  
Shooting gooks in Vietnam  
If he was in the CIA  
Selling dope and making hay  
He'd be free, they'd let him be  
Breathing air like you and me  
Was he jailed for what he done?  
Representing everyone  
Free John now, if we can  
From the clutches of the man  
Let him free, lift the lid  
Bring him to his wife and kids*

And from the refrain:  
*They gave him ten for two  
What else can the judges do?*

The following Monday, the Michigan Supreme Court granted Sinclair bail on his marijuana appeal, opening the prison gates at 7 p.m.

Sinclair had suspected that the government was conducting covert activities against the White Panthers while he was in prison for pot and while he was fighting the bombing charges, but he did not know for sure until his civil suit finally forced the documents out of the government's hands.

Those documents — now part of the case file in Ann Arbor — reveal a remarkable disparity between what Hoover kept telling Mitchell and what the FBI agents actually found.

Hoover's original proposal for a wiretap on the White Panthers, dated Aug. 10, 1970, lists the following "specific information being sought":

(a) Advance information concerning proposed acts of violence.  
(b) Assistance in identifying leaders and associates in "revolutionary violence which is advocated by WPP leaders."

(c) Assistance in determining source of financial support for this group.

(d) Determination of the relationship with other YIP-WP Chapters and with white and black extremist organizations on a national and international basis.

(e) Information concerning whereabouts of "Underground" bureau.

Hoover was concerned about the supposed alliance between the White Panther Party (WPP) and the Youth International Party (YIP, the infamous Yippies).

Every 30 days, the FBI submitted a new memorandum asking for an extension of the authorization to tap the Hill Street house. They contained assertions that Plamondon's van had been full of explosives when he was recaptured, that Plamondon's wife had visited Hanoi and that various White Panthers had been friends with several Weathermen fugitives.

Genie Plamondon did visit Hanoi, but her husband called the explosives report "a paranoid fantasy" of the Michigan State Police. Plamondon was never charged with possession of explosives, but State Police detectives had reported finding some to the FBI and later in secret testimony to a Congressional committee.

Each report also contained a summary of the specific "information of value" gained from the previous month's wiretap to justify the next 30 days of bugging.

Consider these items taken from Hoover's memos to Mitchell:

• On 9/11/70 CARL BROOKS called to tell KEN KELLEY that students at Huron High School are starting an underground newspaper and need typewriters and other supplies.

• On 10/14/70 it was learned that the women in the WPP also known as the Red Star Sisters are trying to start a school for children age 2-6 years.

• On 10/28/70, it was learned that the WPP owe \$1,000 in rent for 1520 Hill Street, Ann Arbor, and a rent party also known as the WPP 3rd Annual New Years Celebration was to be held 10/30/70 to raise rent money.

Other condensed conversations alluded to meetings, rallies and publications — all freedoms protected by the First Amendment. None of the reports contains information remotely like what the FBI stated it sought.

Yet the same justification was repeated — and accepted — every month for the duration of the wiretap.

The FBI spent as much as \$2,700 in monthly salaries for the special agents — two full-time and two part-time, for up to 140 manhours per week — who either listened in on the conversations or transcribed tapes. According to the Aug. 14 memo, however, wiretapping would prove economical in the end:

"In view of the life style and subculture in which these subjects move, it is believed that such information as developed might save a considerable investment of money and Agent effort in developing such information."

Despite the official cloak of secrecy over the wiretapping, the residents of the Hill Street house and their jailed friends were suspicious enough of the government to feel certain they were eavesdropping targets.

"We knew it all along in our bones," Sinclair told an Ann Arbor News reporter last week.

Genie Parker, Plamondon's ex-wife who now works for a video firm in Detroit, recalled picking up the phone more than once and hearing "voices coming from other parts of the house."

From hindsight, it is obvious that the White Panther Party never lived up to the FBI's ominous expectations.

The group's main source of income, the MCS rock band, left in 1970 while Sinclair was in prison. A new band, The Up, replaced them but never reached the fame, earning power, of the MCS.

In the spring of 1971 — while Sinclair was still in jail on the marijuana charge — the group changed its name to the Rainbow People's Party, with leaders stating they wanted to project a more "positive" image.

They joined forces with the Human Rights Party, which won two seats on the Ann Arbor city council in 1972 and formed a brief alliance with liberal Democrats. Together, this coalition passed a number of liberal reform measures, including the famous \$5 marijuana law and a tenants' rights ordinance.

But the Rainbow People and the HRP couldn't always agree, and by the fall of 1972 the two groups had split up. The former White Panthers were now placing more emphasis on musical events — staging the Ann Arbor Blues and Jazz Festival in 1972 and 1973 and eventually changing their name again to Rainbow Multi Media, reflecting the commercial nature of the evolving organization at 520 Hill St.

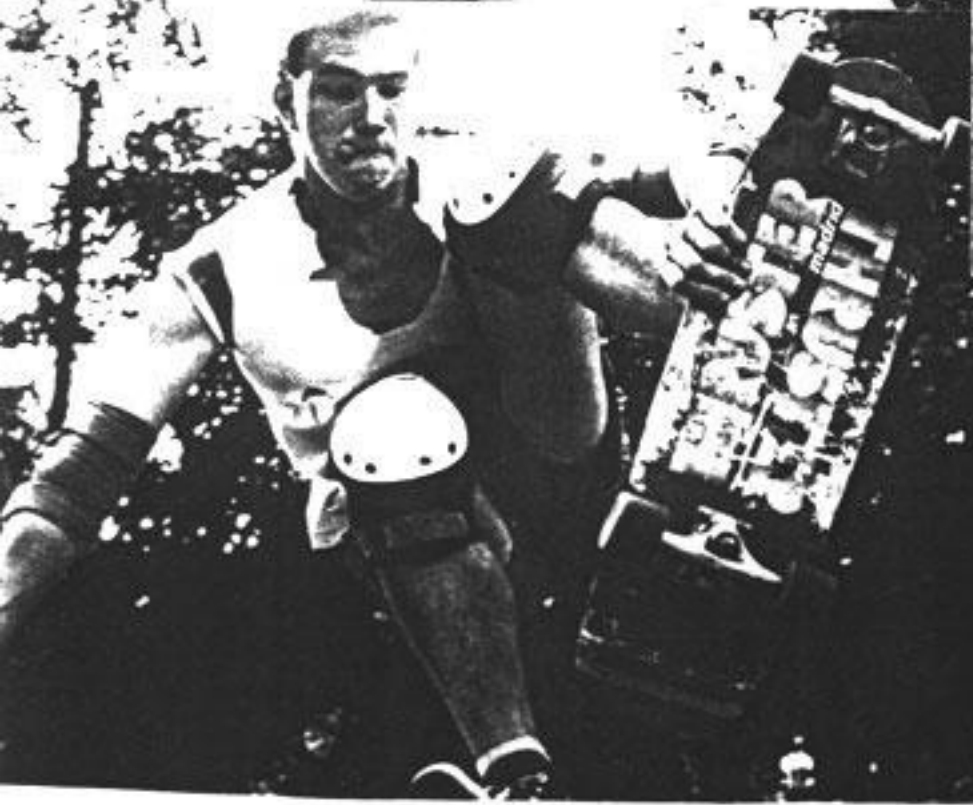
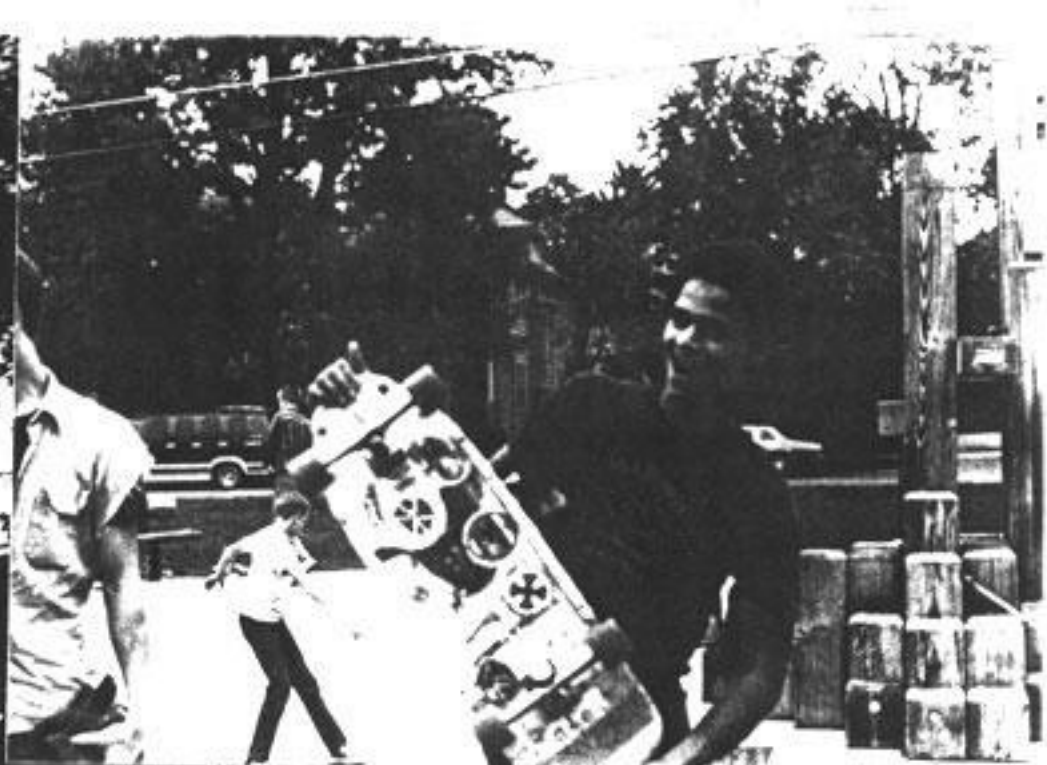
By 1974, Sinclair and his wife had left the group and moved back to Detroit. The war in Vietnam ended, Nixon resigned, and the young counter-culture heroes grew older. By the middle of the '70s, the White Panther Party-Rainbow People's Party-Rainbow Multi Media organization was just another memory.

A lot of years have passed since those days, and Sinclair, Plamondon and Forrest all have adopted more conventional lifestyles. But they and their attorney, Hugh Davis, share at least one remaining commitment: To see the Department of Justice brought to the bar of justice.

"If we lose this case, it would be a 20-year setback in the law, in the right of privacy from governmental intrusion," said Davis. "If the government seeks to destroy an individual or an organization or a party, they'll do whatever they can get away with. We won't find out and we won't know."

"They went further than we suspected — and we were paranoid."

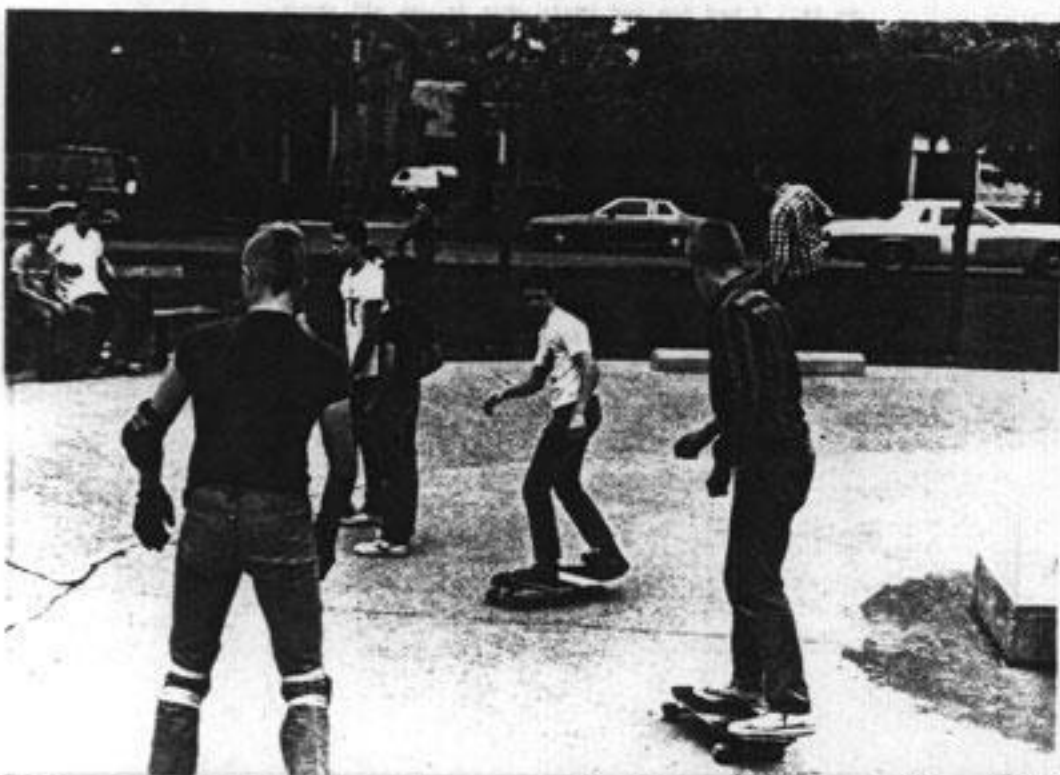








# ANN ARBOR SKATERS RIP



Other Page; top left - John Beals; top right - Tony Castodio; center left - Mike Bush; center right - Wes Dean; bottom left - Tom Hartwell; bottom right -

The Judges at the Wading Pool contest

This page top left - skaters at the wading pool contest; top right - can't tell who this is but he appears to be ripping center - more skaters lower left - Wes Dean lower right - Tony Castodio  
Thank you Wes for the photos and thank to all skaters









ALL RIGHT! It's out. The STATE E.P. that is. The STATE if you don't know already consist of Preston Woodward as singer, Art Tendler on guitar, Keir Murray on drums and Chris Day on bass. The STATE is a really cool band and so is this record; like most first records the band has already progressed beyond the point recorded here but you've got to stop somewhere and put it on vinyl so they did. There's some Discharge and GBH influence and Minor Threat too, but it's really an insult to compare the STATE to any other band; they are their own masters. They have been in the studio already doing the follow up which promises to be stunning.

The only point of contention that I have is the same as Wes's- if you are going to put lyrics on a poster then all the songs should have them so why doesn't "Girl Violence"? If you are embarrassed by the lyrics then why record the song, but this is all really a minor point. I LIKE THE RECORD.



ART TENDLER



PRESTON WOODWARD



KEIR MURRAY

CHRIS DAY

The inside poster with the lyrics, on good quality paper, has multiple shots of St. Paul's Cathedral standing out amidst the flames and rubble of the London Blitz. This famous picture brings to mind many thoughts: is this referring back to World War 2 and the Allied victory over the Nazis; or forward to a future world war in which our most sacred institutions will be destroyed and a warning to stop it? Since many of Britain's most illustrious statesmen are buried in St. Paul's, such as Sir Winston Churchill, does this seem to mean that the STATE will triumph over all opposition? I hope so, this band deserves to.

The STATE will be playing at The Halfway Inn in Ann Arbor on December 10, in Battle Creek on December 16; and in Richmond, Virginia on December 18. See them.

words: S. Clayton-Carroll

pictures: Gina Rappaport

## Boeing B-52 Stratofortress

### B-52 to B-52H

**Origin:** The Boeing Company, USA

**Type:** Strategic bomber and ECM platform with crew of six

**Engines:** (B-52F, G) eight 13,750lb (6238kg) thrust (water-injection rating) Pratt & Whitney J57-43W two-shaft turbojets. (B-52H) eight 17,000lb (7711kg) thrust Pratt & Whitney TF33-3 two-shaft turbofans.

**Dimensions:** Span 185ft (56.4m), length 157ft 7in (48m), height 48ft 3in (14.75m); (B-52G, H) 40ft 8in (12.4m)

**Weights:** Empt., 171,000–193,000lb (77,200–87,100kg), loaded 450,000lb (204,120kg) (B-52G, 488,000lb, 221,500kg; B-52H, 505,000lb, 229,000kg)

**Performance:** Maximum speed about 630mph (1014km/h) at over 24,000ft (7315m), service ceiling 45,000–55,000ft (13,720–16,765m), range on internal fuel with maximum weapon load (C, D, E, F) 6,200 miles (9978km), (G) 8,500 miles (13,680km), (H) 12,500 miles (20,150km).

**Armament:** Remotely directed tail mounting for four 0.50in (B-52H, 20mm six-barrel ASG-21 cannon). Normal internal bomb capacity 27,000lb (12,247kg) including all SAC special weapons. (B-52D) internal and external provision for up to 70,000lb (31,750kg) conventional bombs. (B-52G and H) external pylons for two AGM-28B Hound Dog missiles or 12 AGM-69A SRAM missiles with optional rotary dispenser for eight SRAM internally.

**History:** First flight (YB-52) 15 April 1952 (B-52A) 5 August 1954, combat service with 93rd BW, 29 June 1955; final delivery (H) June 1962.

**User:** US Air Force (Strategic Air Command)

